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But is it Architecture?

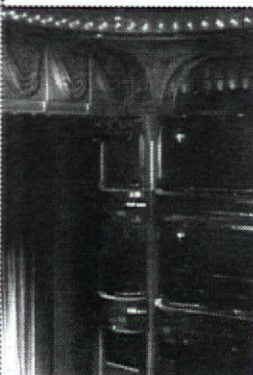
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Los Angeles, CA 90069
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No, it's not the
Building Department.
It's Entertainment
Architecture!
See page 7.

Roaring to Life
Courtesy of
Jurassic Park—The Ride,
Universal Studios
Hollywood



Interior of Portland
Center for the
Performing Arts,
Barton Myers Associates



15

L.A. Architect September 1996

September

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

September 1

September 2

Labor Day
Chapter Office Closed

September 3

September 4

6:30 p.m.
AFLA Meeting

September 5

6:00 p.m. ARE Orientation and Presentation by California State Board of Examiners (See Page 6)
6:30 p.m. Urban Design Committee Meeting at Barton Myers Associates

September 6

12:00 p.m. LA Architect ExCom Meeting

September 7

September 8

September 9

7:00 p.m. National Electrical Contractors Association Meeting

September 10

7:00 p.m. Associates Meeting

September 11

September 12

6:30 p.m.
"Masters of Architecture Lecture Series"—Kisho Kurokawa speaker. (See page 1)
5:15 p.m. Codes Committee Meeting
6:30 p.m. Design Competition for Public Works Committee Meeting

September 13

September 14

Rosh Hashana

September 15

10:00 a.m.
AIA/LA Sand Castle Competition at Zuma Beach—Organized by AIA Associates (See insert for details)

September 16

September 17

6:30 p.m. - 8:30 p.m.
"How to Bill and Get Paid" Professional Development Seminar

September 18

7:30 a.m. LA Architect Editorial Board Meeting
3:00 p.m. AIA/LA Exec. Committee Meeting at Ehrlich Architects
4:00 p.m. AIA/LA Board Meeting, Ehrlich Architects
6:00 p.m. "On the Boards" Committee, Ehrlich Architects (See page 6)

September 19

2:00 p.m. "Good Business, Good Design" Lecture by Design Committee, (See below)
3:30 p.m. Committee on Architects for Health Meeting
6:30 p.m. Committee on the Environment Meeting, PDC Blue Conference Room

September 20

September 21

10:30 a.m. - 1:00 p.m.
AFLA Tour - Child Care Centers by Rios Assoc. (See page 4)
6:00 p.m. - 10:00 p.m.
ARE Seminar, Sections D & F (For a complete listing of ARE Seminars, see page 6)

September 22

September 23

Yom Kippur

September 24

6:00 p.m. Interior Architecture Committee Meeting at Morimoto + Widom Wein Cohen

September 25

5:00 p.m. International Practice Committee (Call for Location)
11:30 a.m. - 1:00 p.m. Fellows Luncheon

September 26

8:00 a.m. - 5:30 p.m.
ADA Compliance Seminar - Mike Gibbens
PDC Blue Conference Room

September 27

11:30 a.m. - 2:30 p.m.
Alexander Marketing Group

September 28

September 29

September 30

6:00 p.m. - 10:00 p.m.
ARE Seminar, Sections D & F (For a complete listing of ARE Seminars, see page 6)

Highlights

Thursday, September 19
The Good Design, Good Business lecture series continues at the office of Altoon & Porter Architects, 5700 Wilshire Blvd., Suite 100, Los Angeles. Space is limited. RSVP to Lisa Landworth, AIA (213) 938-9356. CEU's available.

1996 Distinguished Design Awards & NEXT LA

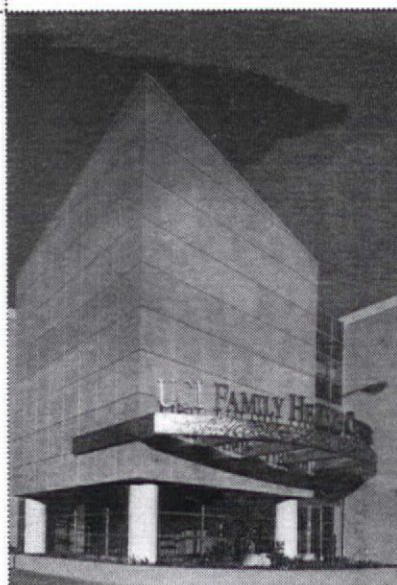
This year, in addition to the Annual Design Awards program, the AIA/LA has initiated a new program, **NEXT LA**. While the Design Awards focus on built works, **NEXT LA** will include work "on the boards" and theoretical projects.

October 4, 4:00 p.m.
Design Awards & **NEXT LA** submissions due.
October 11, 7:00 p.m.
NEXT LA Awards Reception, BGH Gallery - Bergamot Arts Complex
For information call the Chapter office.

All meetings take place at the Chapter Office: Pacific Design Center, 8687 Melrose Ave., Suite M3, Los Angeles, CA 90069 (unless noted otherwise).

For additional information regarding calendar events, (310) 785-1809.

Profiles:



UCI Family Health Center, Lee Burkhardt, Liu, Inc. with HOK

Project Delivery Method

Architect Streamlines Health Care Design Process

by Ken Liu, AIA, Principal Architect, Lee, Burkhardt, Liu, Inc. Architecture, Planning & Interiors and Project Manager of the UC Irvine Family Health Center

Procedures for trimming the "fat" from the nation's costly health care system have been heralded by some and panned by others depending on who is wielding the scalpel and which interest group is being served. Hospitals, physicians, insurance companies and health care consumers all have a stake in how the system is reformed. For each of these groups, the outcome may even be a matter of life or death—economic or otherwise.

In the absence of any national plan, self-reform has become the operative mode, with managed care clearly emerging as the model for cost containment and delivery efficiency. In this new, leaner system, nearly everyone has given up something for the bottom line. Hospital revenues are down from their historic highs as services are delivered at fixed or discounted costs. Physicians have given up a degree of autonomy in directing patient care; and consumers have seen their access to services and choices of practitioners limited.

While the industry continues to reshape itself, there remains intense scrutiny of the new systems and alliances. So the debate continues. How does the marketplace balance corporate profits with the concerns of the professional community and the public demand for uncompromised patient care?

As health care architects and planners, our role is to define facilities that meet the needs of all the market segments. Our greatest challenge today is to respond to these divergent market forces within ever-tightening budget constraints. We, too, have gone back to the drawing board to look for new methodologies and technologies for streamlining the building process. What has emerged is a revised approach to project delivery called "modified design-build." For those institu-

tions without deep pockets or ready capital infusion, there is little left to debate. Modified design-build is a proven method for controlling costs and schedules while reducing risk and maintaining quality in facility design and construction. The industry is ripe for this hybrid building approach for several reasons:

1. Many health care institutions are aging or obsolete and need replacement to remain competitive. It is critical to survival and growth that they seek new ways to implement complex building projects in the context of tighter financial operating margins and a continually shifting marketplace.
2. In this competitive health care environment, early completion of a building project can result in increased revenues if the owner is the first or most technologically advanced provider in a specific market segment. The modified design-build approach can accelerate delivery and catapult an organization into more strategic market position.

In the modified design-build process, the owner (hospital, HMO) commissions its own architectural team to develop a building design through schematic and design development phases. This protects the owner's interests on several levels. The functional requirements and design objectives for the project are well developed and documented in the design drawings, establishing the owner's minimum expectations for quality and design. These documents also provide sufficient information to allow bidding of the project, which commits the design-build contractor to a set budget early in the process. It is then the responsibility of the design-build contractor to complete the construction documents, obtain the required permits and build the project.

Because the design drawings are partially developed and carefully scrutinized by the owner, substitution of materials and construction methods are discouraged. This preserves quality levels intended by the owner and architect. Continual involvement by the design architect in a review capacity further strengthens design control.

Budget and scheduling overruns are also greatly reduced with the modified design-build

process. When the capital budget is known and agreed to early in the process, the design-build contractor is less likely to incur additional costs with change orders. (Under traditional delivery methods, change orders can increase a budget by as much as 10 percent over original estimates.) Construction can also start early and can progress in phases. Such long-lead items as elevators and HVAC equipment can also be purchased much earlier in the process in order to avoid delays during construction.

When the Medical Center at the University of California at Irvine (UCI) needed to complete a project on an accelerated schedule in order to fulfill contractual obligations with a large managed care Medi-Cal program, it commissioned a modified design-build project to convert a 50,000 gsf commercial office building into a new Family Health Center. In addition to meeting an earlier opening date, the goals were to provide state-of-the-art health services in a high quality facility that would appeal aesthetically to the staff and the 125,000 people it expected to serve annually.

Using the modified design-build approach, the design team was able to shave six months off and estimated 18-months under traditional delivery methods. The shortened 12-month schedule was made possible for several reasons. In just three months, the design architects produced drawings which documented the scope, design, quality and operational efficiencies in the project. Eight potential contractors, pre-qualified for their knowledge of the modified delivery method and experience in similar building types, bid on the project, with the accepted, low bid coming in nearly 10 percent below cost estimates. The contractor started construction in phases, beginning with interior demolition and seismic safety upgrades, while the A/E team was completing other areas of the design.

Because the contractor had committed to a bid price on a detailed scope of work, UCI's exposure to change orders was greatly reduced. Final construction drawings were completed by the contractor's team and reviewed by the design architect to ensure adherence to design and quality. The responsibility for

completeness of documentation, however, was with the contractor—not the owner, which added another layer of protection from cost overruns. The Family Health Center was completed on time, within three percent of the bid price, to accolades by the center's staff and the community.

While the modified design-build approach can provide health care institutions with greater certainty over a project's cost and scheduling, there are several precautions to keep in mind:

1. Many contractors and subcontractors may be unfamiliar with the modified design-build process. The contractor must understand that his flexibility to substitute materials or design his own systems are significantly curtailed, because basic design standards are set in the bid package.
2. Document completion is the responsibility of the contractor's design consultants. To assure an acceptable level of professional standards, these consultants should be pre-approved by the owner.
3. To avoid any potential for a lowering of quality in the project, the owner and architect should establish several critical perimeters:
 - Provide a continuous role for the design architect to review all completed construction documents, proposed modifications and materials submittal
 - Describe the design documents and specifications, explicitly stating in the bid documents that the key quality and design control elements are inviolate unless convincing data to support modification is provided and accepted by the design architect
 - Provide specific products or materials in the specifications with allowable equals to set a comparable level of quality
 - Require identification of any substitutions of products or methods at the start of the project. This will prevent a situation in which the owner is forced to accept substitution of lower quality items to comply with schedule or price
 - Approach the project with a positive partnering attitude between the owner, design architect and design-build contractor.

Profiles: covers projects, firms, people and processes relevant to architecture

Lisa Gimmy

Landscape Architecture

310 451-2213
1119 Colorado Ave. Suite 19
Santa Monica, CA 90401

C/O

Letters

Continued from page 2

This letter is written because I am concerned with the present state and the direction the architectural profession is heading. It is a general consensus that architects are not monetarily compensated as well as doctors and lawyers even though what we do is just as important, difficult, and poignant (and in my opinion, more so). In order to gain more value and respect as a profession, we need to believe and attain that same principle in ourselves.

Lisa Yan, Treasurer,
AIA/LA Associates

Re: St. Vibiana's

I agree with Michael Hricak and his July LA Architect article regarding St. Vibiana's. There is no question that our opinions are biased since we both are ex-alter boys. But I believe that the design community doesn't even have [an] opinion on this subject. Recently I attended a local design profession organization reunion where I talked with many of my former school classmates about design and preservation. Although we all attended the same design school with the same professors and during the same timespan, our memories, which helped form our current opinions, of what happened during our schooling are strikingly different.

Today there is a distinctly different mindset than before regarding preservation and design. Now preservation is politically correct. But back then preservation was not a part of the philosophy of the individual. Now preservation is making a strong argument to learn from historical precedent even if it is falling apart, as is the case at the cathedral. Is this the responsible thing to do? Or should we allow the clergy to decide what is best for the church? The Archdiocese has been active in Los Angeles for a long time. Much longer than any current professional design organization - that is why I think Cardinal Mahoney and the Catholic Church know what is best for St. Vibiana and we should do as Mr. Hricak said and "stand aside."

David J. Mesa, Architect
Mesa Architects and Planners

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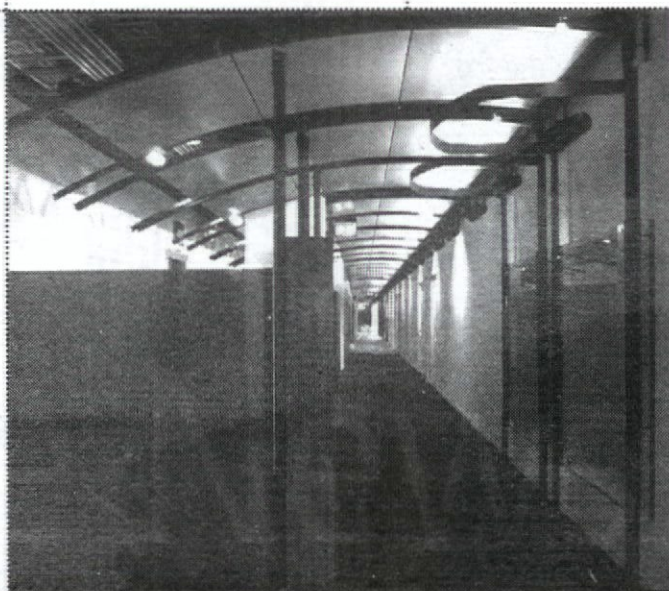
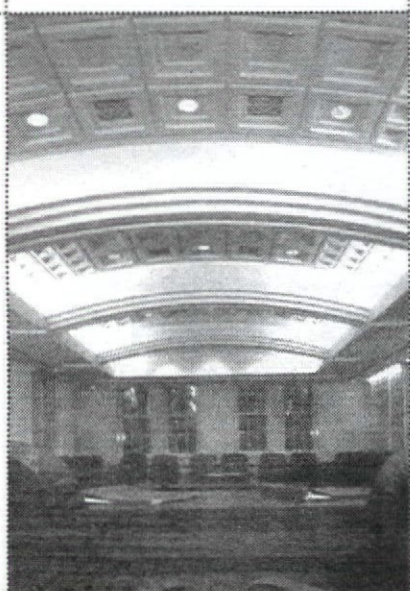
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Awards

Honor Award: Bovard Administration Building
University of Southern California
Los Angeles, California

Category: Historic Preservation

Architect/Designer: Widom Wein Cohen

Project Team: Chester A. Widom, FAIA, Jay Fondevila, Andrea Cohen Gehring, AIA

Client: University of Southern California, Mark Jones

General Contractor: Perini Building Company

Juror's Comments: Firstly, this is the clearest presentation we have seen. We understand the story and the process that the designers went through. This exhibits the power of interiors. The project has been able to re-capture a fine old building and enhance it beyond the original construction. Of all the historic preservation work I know, these designers have advanced beyond the idea of restoration. Through their research they have achieved what the building was meant to be. What shows up in this process is the idea that in faithful hands, someone can actually end up with a better project because they were in command of their abilities due to their research.

Honor Award: Sony Pictures ImageWorks

Category: Commercial Office

Architect/Designer: Interior Space International, ISD

Project Team: Eric Allen Stultz, AIA

Project Team: Clay Pendergrast, Eric Allen Stultz, AIA, Julie Buchalter, Aylin Inel, Mark Harkey, Tet Takii, Neal Loden, Baron Charlton, Donald Price

Client: Sony Pictures Entertainment

General Contractor: Turner Construction

Juror's Comments: This project has been presented with such compelling images that we couldn't differentiate between what is real and what isn't. Our conversation revolved around the question of the role of reality within architecture and design. How does the virtual present or reveal to us what is possible? This conceptual plan is enhanced by impressive graphics and/or photographs. We can't tell which!

New AIA/LA Awards Program Judged in Chicago

The First Annual Interior Architecture and Design Awards were initiated this year with a jury assembled from Chicago's design community. Based on AIA/Chicago's successful awards program it was fitting that the judging for this inaugural event was held in a city with such an important place in American architecture and design. This year's judges were: Eileen Jones, Director of Design at Eva Maddox Associates Inc., Mark Sexton, AIA, Partner, Krueck & Sexton Architects, and Neil Frankel, AIA/IIDA, Director of Interiors, Skidmore Owings & Merrill LLP, Chicago.

Approximately 80 entries were received in a wide variety of categories. The jury elected to confer 6 awards, 4 Awards of Merit and 2 Honor Awards.

As is almost always the case with Los Angeles design work, the jury established very high standards and "set the bar" to where only the truly extraordinary could avoid elimination. To them it was not enough to design and build an appealing, competent project. They were quite clear that Los Angeles based architects and designers should be "setting the agenda and forging new directions." Their general impression was that although many of the projects were good solid work, much of it was surprisingly "safe." This characteristic of the majority of the entries was out of character with the view, fair or unfair, that Chicago has of Los Angeles.

Of the 6 projects selected for awards, 3 are historic renovations/restorations. Of the remaining three, two are for Sony Pictures Entertainment, by different firms. The last was a beautifully built and simply conceived exhibit of construction documents and specifications. Anyone who can display such exhibit material so that it becomes interesting and engaging deserves an award.

The jury spent most of its time discussing two projects, both of which received awards. The jury was immediately attracted to the Beverly Hills Hotel interiors. The "completeness of the concept" made a project type that could easily have been dismissed as too "Hollywood" was seen as capturing its essence.

The compelling computer graphics and spatial representation in Sony Picture Imageworks generated a discussion of the "the real versus the virtual." Digital technology as a means and a tool as opposed to an end in itself begged further discussion. Who is designing digital space? What will this mean to the talent coming out of the schools? Why is the design of cyber-environments more profitable than so-called real ones?

The work provoked discussion of issues beyond simply what is taking place on the West Coast. Whether we accept it or not, Los Angeles seems to have been assigned the role of provocateur.

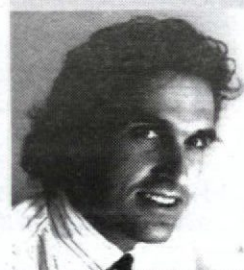
"I think what we saw in this collection of work is a result of a half decade of an economic downturn on the West Coast. There is consequently a timidity to the work that surprises us. Perhaps this is to be expected in an area that has gone through financial hard times. All in all, we expect Los Angeles to raise about the difficulties and produce work that points the way and challenges us to reach beyond predictable responses."

— Michael Hricak, AIA

Jury Members



Neil Frankel, AIA/IIDA,
Director of Interiors,
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Mark Sexton, AIA,
Partner, Krueck & Sexton
Architects



Eileen Jones, Director
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1996 AIA/Los Angeles Interior Architecture and Design

Merit Award: Details and Documents
Traveling Exhibition: MIT and USC

Category: Miscellaneous
Architect/Designer: David Louis Swartz, AIA
Client/Sponsors: Unistrut Corporation, Ford Graphics, Riverton Steel Construction, Skidmore, Owings & Merrill, Los Angeles, Stanhope Company
General Contractor: Herbert J. Swartz
Juror's Comments: A wonderfully simple and straightforward method of displaying the subject material. We are awestruck by the inventiveness and practicality of this work. The relationship between the subject matter, (contract documents and specifications) and the expression of how things are built is evidenced in the exhibit structures themselves. A thoughtful and conceptually strong work.

Merit Award: The Young Apartments
Los Angeles, California

Category: Historic Preservation/Low Income Housing in an Historic Building
Architect/Designer: Cavaedium Architects
Project Team: Katyhleen FitzGerald, James Bonar, Hue Tong, Ken Kurose, Christian Seredrake, Sam Waits
Client: Los Angeles Community Design Center
General Contractor: Clark-Porche Construction Company
Juror's Comments: An elegant design which just happens to be low cost housing. It is an appropriate and dignified response to a public project. There is nothing stingy about this work. Often there is a temptation to do the most obvious, however this project avoids outright historicism. This approach is a tribute to the restraint shown by the architects. The presentation clearly tells a story and identifies the issues at hand.



Merit Award: Game Show Network
Culver City, California

Category: Adaptive Re-use
Architect/Designer: Steven Ehrlich Architects
Project Team: Steven Ehrlich, FAIA, Jeff Turner, Carlos Kitzinger, Gary Alzona, Connie Fay (Sony Pictures Entertainment)
Client: Sony Picture Entertainment
General Contractor: Swinerton & Walberg
Construction Mgr.: Stegeman & Kastner, Inc.
Juror's Comments: Clarity of the concept and the willfulness of the image are two of the strong points of this project. The success of the interior space owes to the designer's commitment to a singular concept. All gestures support this initial idea. The insertion of the "tech core" and light monitor pull together the elements of the plan. The exterior and interior form a delightful combination of found and built elements.



Merit Award: Beverly Hills Hotel
Interior Renovation
Beverly Hills, California

Category: Historic Preservation/Hospitality
Architect/Designer: Hirsch Bedner Associates
Project Team: Howard Hirsch, Michael Bedner, Kathleen Dauber, Dianna Wong, AIA, John Grinnell, Bill Mann, Marla Grimes
Associated Architect: For the exterior: Gensler
Client: Sajahtera, Inc.
General Contractor: Peck/Jones-Obayashi
Juror's Comments: This project makes me want to take a seat and sip a Martini! We discussed this project more than any of the other entries. What makes this work special is its credibility. From here in the Mid-West, we have our own sense of Beverly Hills and Hollywood. To us this is what it's all about: elegance, fantasy and imagery. Through a careful selection of elements and finishes, the designers created a most believable image.

Themed Architecture and Playa Vista Development

by Rinaldo Veseliza, AIA

Although it is not totally designed yet, the largest future urban development in the country, Playa Vista, is a good example of thematic architecture with a purpose. We will explore the concepts behind the latest two developments in Los Angeles by DreamWorks, Playa Vista and Glendale, which address the need for a comfortable "Home" environment in which to work creatively. The film and entertainment industry is currently one of the greatest patrons of architecture in Los Angeles and across the country. What are the values associated with the design of the first major new studio in 60 years? Much of what we call "Themed Architecture" is fantasy with a commercial twist. It's Las Vegas, it's Horton Plaza, it's CityWalk, it's Disneyland, and even new housing development in Valencia and Orange county. It is typically associated with "fun" for the general public. Today, more energy is being spent on Urban Entertainment Centers than ever before, to bring back economically vital commercial activity to the urban centers of America. Is it Great Architecture with a capital A? It certainly can be!

The Purists would probably disagree. However, in my experience, thematic environments concentrate more architecture and design than the general public sees or experiences anywhere else. Whether or not you appreciate its composite style or "madness," thematic architecture is all around us in various forms. The world will experience more and more thematic architecture as international cultures merge and interact. The reason for this is Fantasy...simply, the US culture has become the single largest exporter of lifestyle, architecture, design, fashion, and entertainment in the world. With that distinction comes the responsibility for architects to portray architecture in its best, most creative light.

Most recently, the major studios are all following the lead of the Disney successes in development. I have recently had the experience of working with Steven Ehrlich on Warner Bros. Entertainment City Complex, a prototype mixed use showcase for new technology, products and fun. DreamWorks has formed GamesWorks with MCA to develop over 100 themed urban center arcades. The House of Blues are expanding worldwide, as are other "American Culture" institutions.

If you look at the Beverly Hills community as a microcosm of the world "elite" you will find the well-to-do "common man" (hopefully with some design appreciation), creating fantasy homes of every type and description imaginable. You will see miniature castles to oversized cottages, French Manors to Persian Villas, English Tudor to Spanish Mediterranean, including a few "contemporary" homes. Certainly Beverly Hills is an old concept of a themed development started as a copy of East Coast and European expression of residential culture and values. Today, it continues to thrive and evolve. What is the common denominator? I would call it Communal Fantasy—a physical representation of how you see yourself in your community, using socially acceptable, standard icons to express your values. Global styles are represented in Beverly Hills.

How are architects and designers involved in creating and participating in that fantasy? Some are involved with clients to represent their client's fantasy in built form, while others prefer to view architectural style in the image of their own fantasy and can convince others to buy it. It is difficult to criticize or judge one or the other, except in terms of "Bad design."

Fantasy is creating one's own vision of a comforting, comfortable environment called "Home," very often set in a historical or allegorical context because it is imprinted early in our psyche as a known, accepted standard. For example, in the Middle East, the expression takes place within a compound surrounded by protective walls. The wealth or poverty are equally hidden from the public. In the western mind, power and wealth are to be clearly expressed to the passer-by or visitor by the size of the front entry and visibility of the house. You will probably find more fantasy clearly expressed in the wealthier development, than in the average or poorer neighborhood, simply because the inhabitants have more disposable income to express their fantasy. However, you can observe in every neighborhood individual forms of expression of many different fantasies. When do these images become part of our visual inventory of information?

We certainly read fairy tales long before we experience spaces of "modern" architecture. We absorb cartoon images of our world before we learn what modern design has to offer. So somewhere in our young minds these images of "Home" are implanted. For DreamWorks, the images are as important, if not more important, than your average billion dollar start-up company. DreamWorks is creating an image at Playa Vista of a comfortable, residential setting for creative talent. To the three SKG partners, the environment serves as a primary recruiting tool for the most talented staff at every level of the organization.

The basic work environment in the entertainment industry is already intense and volatile. The new "Home" for DreamWorks needs to balance that intensity of film and television production with a comfortable, stable and basic foundation of familiar surroundings. Anyone who

has had the opportunity to visit Steven Spielberg's Amblin compound, a Southwestern Adobe style Architecture nestled amid the chaos of the Universal Studio lot, will attest to the fact that you are magically transported to another world...from the technically sophisticated and demanding soundstage lot, to the serene home of the family of creative executives and talent. The babbling brooks and overhanging trees soften the landscape to idyllic proportions.

When you look at the work of the three partners of DreamWorks, each have contributed significantly to the expansion of our fantasy (and reality) in their respective areas of expertise: Steven Spielberg in Film; Jeffrey Katzenberg in Television and Animation; David Geffen in Music. To them, modernism has its place, but not at the expense of familiarity and comfort. Each has worked with modernist architects in some aspect of their past lives. However, cutting edge architecture is not their statement to the world of how they wish to be recognized. Both in the Glendale Animation Studio and the Playa Vista Studio, the clear direction is for a comfortable, friendly, nurturing, creative, warm environment. Let's just say "warm and fuzzy"... a place where E.T. could feel safe.

The Glendale Animation Studio, designed by Steven Ehrlich Architects, with Gensler as Executive Architect, has a "Mediterranean" theme. Five different firms were interviewed before Steven Ehrlich convinced the review team with his creative solution. Although recognized for his modernist approach, Ehrlich was able to integrate the elements of a Mediterranean atmosphere with creative components of the modern vernacular. The project has certainly received accolades from the future tenants and staff. Whether it will be a modern architectural statement remains to be seen. Never-the-less, the goal of creatively satisfying the clients' expectations will certainly be achieved.

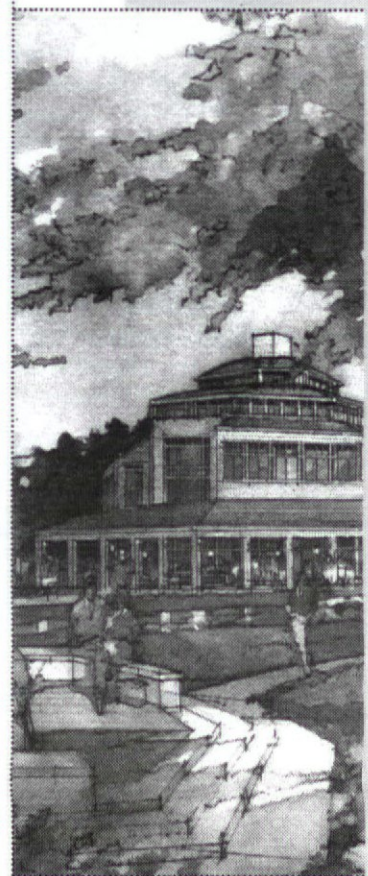
At the moment, the theme for the DreamWorks Playa Vista campus appears to be mixed between the residential style headquarters campus as designed by Moore Ruble Yudell, and the industrial style buildings of the soundstage campus. The historical nature of the Hughes' Spruce Goose factory will somewhat define the production and soundstage environment which Steven Spielberg has often described in his public statements as a boutique studio of the future. Although small in land area, compared to other studios, the new soundstages will be larger than most, including one which will be the largest in the world. They will have features not found elsewhere, such as pools, operable walls and skylights. The production studio architecture will be integrated with the adjacent historical buildings on the site as part of the preservation efforts of the community.

The new studio will have a low profile, that is, buildings integrated within the overall appearance of adjacent structures and residences. The themed style of the environment is a melding of the Eastern Cape Cod style and the California Victorian architecture, as expressed in George Lucas' Skywalker Ranch north of Marin County. Until further design is developed, the details and exact style are yet to be determined. As far as atmosphere is concerned, "Home" is where the hearth and heart is.

Filmmakers know how extremely important the mood or theme of the environment is in setting the framework for a story, so they are very sensitive to the visual stimulus we encounter in our surroundings. To the filmmaker, architecture is an important backdrop which sets the stage for the play. The Playa campus is designed for informal interaction—a place filled with stimulating images, flowers and books, nooks and crannies, operable windows with a view, and spaces accessible to the outdoors.

DreamWorks encourages its employees to be part of the new development, to be able to work and play at Playa, and reduce the problems of traffic and commuting. The new eight acre man-made lake will soften the existing landscape and bring more nature to the office campus. Site landscaping, designed by Hanna/Olin, will be soft and sensuous, and the 260 acre wetlands will be restored to a level not experienced for more than a hundred years, one of the largest wildlife sanctuaries in an urban setting. Playa Vista will be one of the most responsible mixed-use projects in California, and compatible with the Los Angeles urban fabric. ●

Rinaldo Veseliza, AIA, is an international architect and a consultant to DreamWorks' new studio development projects. He has his own consulting practice, Artech International in Santa Monica.



Above: DreamWorks SKG, Rendering, Al Forster
Below left: DreamWorks SKG, Model, Ehrlich Architects

The Entertainment Center at Irvine Spectrum

Storyboarding and Design Continuity Make a Place

by Paul Jacov, AIA

Vice President, RTKL Associates Inc. & Managing Director, ID8

Creating successful themed entertainment projects demands more than the normal requirements of a plan that works, and a form that allows for its planned uses. These types of projects dictate that the traditional design process be inverted. It is the "idea" of the place that is the important first step. Much in the way that the concept for a movie is developed before the casting occurs, the story of what place, or theme, the project conveys determines its implementation. The elements and nuances that reinforce the theme as well as the programmatic content for the project are, in essence, developed through a process of storyboarding and scripting.

Not all entertainment developments are based on Disney-style illusion or virtual reality's sensory overload. The Entertainment Center at Irvine Spectrum is an unconventional spin on a conventional entertainment program where food, attractions and retail come together in a totally themed environment that is more subtle, more referential, than stage set. Here, an effective combination of location, demographics, tenant mix and thematic architecture—developed through a collaborative, multi-disciplinary design effort has resulted in an entertainment/retail destination that continues to exceed revenue projections.

Located at the intersection of the 5 and 405 freeways, the 271,000 square foot development is anchored by an Edwards 21-screen multiplex, designed by MPR, which acts as the main attraction. The center also includes a themed food court, four signature restaurants and just over 50,000 square feet of retail. Traditionally, developments of this sort are done as a strip, facing a large parking lot which allows the shopfronts to serve as billboards. But the Spectrum looks in on itself, with the buildings configured to create a Moroccan-style village.

Originally the project was conceived to provide much needed food service to the large R&D office buildings at Irvine Spectrum. When it became apparent that the program was evolving into an entertainment center instead of a collection of restaurants, The Irvine Company, RTKL as architects, ID8 – RTKL's entertainment division, Burton Associates landscape architects and Francis Krahe Associates lighting designers collaborated in developing a script that would ultimately deliver a destination with a distinct sense of place.

A Mediterranean-influenced setting was the starting point that eventually lead to the decision to utilize the rich forms and palette present in North African and Moroccan cities. The center's architecture, with its domes, gazebo and bold colors, takes its cue from this part of the world, yet it does not replicate. Construction is very basic and simple, with the emphasis placed on detailed items people feel to convey a sense of quality.

Once the general theme was defined, the team set about describing verbally and visually the experiences that they wanted to be inherent in the project. The process, just to get the idea down, took three months. Each area, from the arrival court, into the central plaza, through the bazaar, along the paseos, by the market square and to the oasis was described by defining the activities, atmosphere, tenants or venues and elements unique to each space. This storyboard was the basis for the design detailing that followed. It informed the architecture, pattern, landscape paving, graphics and lighting decisions that created the vibrant and exciting spaces of the project.

The central plaza forecourt to the cinema complex is the heart of the project—a major public space which provides both a place for people to gather and to orient themselves. Near the cinema, the spaces are wide and open, but as guests make their way through the project the circulation network becomes narrower, more like passageways. A layering of Moroccan inspired elements enhances the adventure of strolling through the project. Great care was taken to evoke the romance and mystique of Morocco—to create a place that conveys the experience of "being there," rather than just visiting a cartoon assemblage of stage set buildings.

While the mechanics of layout and the practical side of the design cannot be overlooked in entertainment projects, the design must place emphasis not just on the buildings, but on the space between the buildings—for it is here where the drama unfolds, where the story is told, where the guest experience happens. The Entertainment Center at Irvine Spectrum is a success in part because the environment is designed to the last detail. What visitors see, hear, touch and even smell as they move through the project is choreographed to support the illusion, to reinforce the experience.

The delivery of a multi-dimensional, synergistic, thematic concept requires an added overlay of design that extends far beyond the traditional architectural axioms of form and function. Each element of these projects must be infused with a meaning that directly or indirectly contributes to the sense of the place. The overall theme must be strong enough to hang together. Whether referential or directly portrayed, the story of the place must be implicitly experienced by the consumer. There must be a visionary focus or inherent passion within the development team that understands this idea to assure a final product that is market responsive and guest sensitive. ●

attract people. Yet, tourists still make a pilgrimage to Hollywood and Vine. The lure of legends still overshadows the less-than-picturesque surroundings. What is the role of architecture in entertainment? If we cleaned up the Hollywood Boulevard, restored and lit the buildings, created incentives to attract more upscale, diverse businesses, and provided an attractive street life, would it attract the same audience as does MGM-Disney? Communities generally have their own dynamic, but when certain elements are altered, they often reinvent their own personality. The relationships between architecture, entertainment, urban life, and commercial success are complicated and unpredictable.

This is more than theory; it has been born out in places such as Pasadena's Old Town, the Third Street Promenade in Santa Monica, and West Hollywood.

When West Hollywood voted itself into cityhood, its leaders proclaimed that they wanted it to be an "urban village." Years ago it was an urban village. Most people knew each other. Those who worked in or owned businesses were neighbors, and there was a small town ambiance. It was after the tidal wave of new residents arrived in the 70's that the conditions changed, followed by the longing to retrieve it. Interestingly, the city has been exceedingly slow, and often dim, about applying the principles of historic preservation in a logical and practical manner which could help achieve their goal. Rather, their use of preservation has been capricious and haphazard, alienating many, and serving no one. Still, the city has managed to find an energy which is appealing, if a bit one-sided.

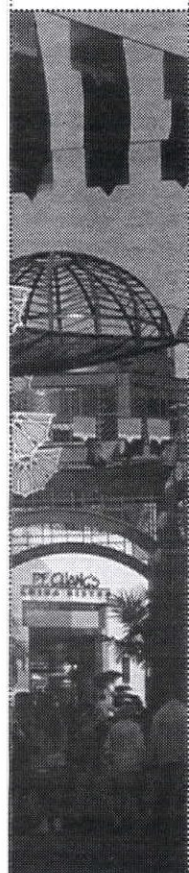
By contrast, Santa Monica and Pasadena capitalized upon their architecture to re-establish their identities. Old Town and the Promenade have become a counterpart to Europe's public squares and plazas, as well as entertainment destinations, profitable to both merchants and government. How do these differ from CityWalk?

Most architects consulted for this article agreed that historic architecture qualified as "entertainment." They were also convinced that shopping malls come under the definition. Many projects use historic precedents as a jumping-off point in new designs. The Portland Center for the Performing Arts (Barton Myers Associates, 1987) thrusts the ticket holder immediately into the actor's role with a suspended glass proscenium in the lobby, and then ensconces him in the intimacy of an Edwardian-style auditorium. HOK/Studio E, based in Orlando and Los Angeles, is currently designing Starship Orion, a new entry in the Vegas high-stakes game, and also the Mall of Taiwan, which incorporates many traditional Asian motifs. The confusion of Horton Plaza (The Jerde Partnership, 1985) seems not to have hindered its success. In that project, Jerde set out to create an eclectic backdrop for retail business and public gathering space. Most recently, his Canal City Hakata, in Fukuoka, Japan adapts that idea for the density of its location. While its vocabulary is more abstract, and less dependent on Japanese design, it emphasizes and promotes entertainment as a community experience.

There are no easy answers for defining Entertainment Architecture. In fact, we have probably only succeeded in raising more questions. There are as many opinions as there are people, and while some may be unorthodox or eccentric, many have validity. There is an old saying that everyone has two businesses—his own and show biz. The definition of show business can now be expanded to include architectural design. Barton Myers – "Someone once said, 'I never knew the architectural profession was a performance art.' We should have all spent time in the drama department!" ●



The Entertainment Center at Irvine Spectrum, RTKL Associates, Inc.



That's Entertainment!

by Mitzi March Mogul

"Someone once said, 'I never knew the architectural profession was a performance art.' We should have all spent time in the drama department!"

— Barton Myers, FAIA

When the topic of "Entertainment Architecture" appeared in the LA Architect editorial calendar, the office began receiving calls from a variety of architectural firms and individuals anxious either to have projects included or to express a viewpoint on the subject. As the issue was being organized, it became clear that there was no consensus of opinion on just what entertainment architecture is. We were asked to consider projects ranging from shopping malls to the new "Jurassic Park—The Ride" at Universal Studios. As the Associate Editor for this issue, I too, had a set picture in my mind. As I began to interview architects and examine projects, I began to re-think my original ideas. LAA last approached this subject in 1988, so we are long overdue for a re-examination. It is my hope, as writer and editor, that this issue will present a smorgasbord of food for thought for our readers. Whether you are convinced of your definition of this genre or if you've never before thought about it, the perspectives, projects, and judgments will certainly open the discussion.

Is Entertainment Architecture any structure wherein people are enjoying themselves? Is it merely another way of saying "themed architecture?" If we cite examples of the former, we could include museums, performing arts centers, shopping malls, and amusement parks. The latter might be something as simple as, say, the 1925 Patio Del Moro apartments in West Hollywood, which take the Spanish/Moorish styles as its central motif, moving beyond simply a historically inspired design to a complete, nth degree re-creation. At what point do these concepts overlap? Is either one accurate or sufficient? If people have the most fun at home, does that make residential architecture "entertainment?"

Barton Myers, FAIA, whose projects in this arena include the Cerritos Center for the Performing Arts, the Portland Center for the Performing Arts, and recently, the New Jersey Performing Arts Center, took both a macro and micro approach. "If people are having fun, they are being entertained. Any place where people go to be amused fills the definition." With regard to how places which are self-contained function within and impact the urban environment, he was clearly interested in the cause and effect upon the surrounding community. "The problem is, it (self-contained environments) is different from when it occurs in a real situation. It's weakness is that it's plastic; it's like a one-night stand. The real thing is safe when it's working—with crowds and lights. Where there isn't density, it becomes scary."

For several years Myers' firm, Barton Myers Associates, was located in Hollywood, where he served on a design review committee, trying to revive both the spirit and character of the area. He sees Historic Preservation as critical to revitalization, and draws upon that in his project concepts, particularly theaters, where he uses his understanding of the importance of transformation and transition from street to stage. "The issue is intimacy; how to make a big room seem small." Similar guidelines are invoked in urban design.

One of the major firms working with entertainment motifs is the Los Angeles-based, Jon Jerde Partnership. Jon Jerde, FAIA is responsible for a diverse group of projects, from Universal CityWalk to the Fremont Street Experience — the newest Las Vegas attraction. Those two are particularly interesting to compare.

CityWalk opened several years ago with much fanfare. Although its ultimate purpose was certainly to provide a new attraction, and thus, increased revenues, it was also billed as a venue which was safe, controlled, yet possessed an urban atmosphere. The critics pointed out that it was not a substitute for the real city, and that it would hinder the renaissance of urban neighborhoods. What ultimately happened was that CityWalk proved to be no more exempt from the negative experiences of city life than any other community. Incidents of gang violence and crime were evidence that no matter how much we try to control an area, when people are added to the mix, events are unpredictable. None-the-less, it continues to be a popular destination, because it provides an aura of safety along with an entertainment package. The elements of light and activity create a festive air—ingredients crucial to popular appeal.

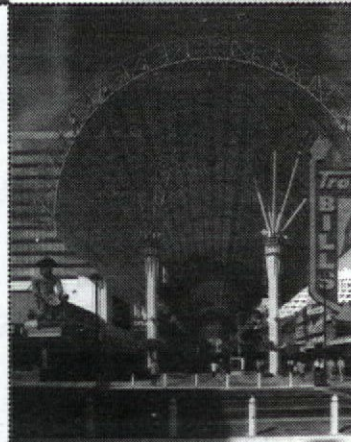
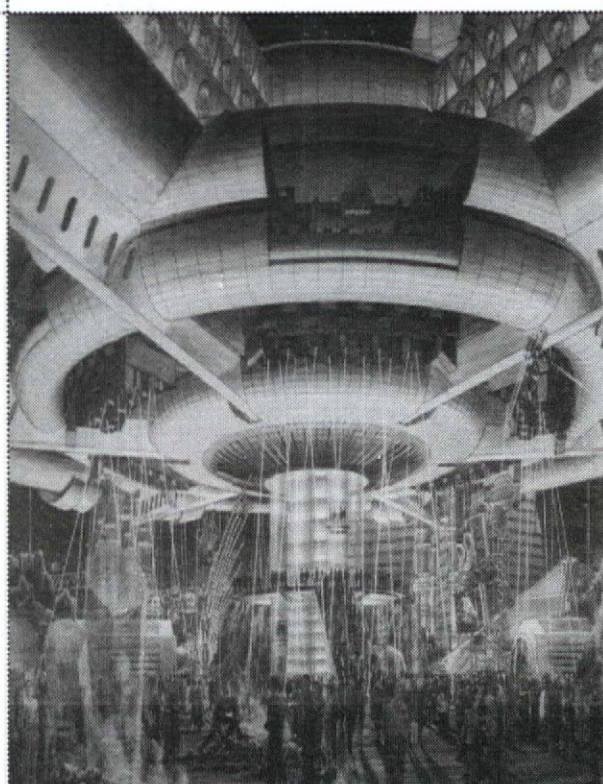
By contrast, the Fremont Street Experience was designed to draw crowds away from the fantasy land of the mega hotel/casinos along the Strip, and back into downtown Las Vegas. For years, Fremont Street was on the seedy side. Because the well-known places on Las Vegas Boulevard (MGM, Luxor, Excalibur, etc.) are not part of the

city of Las Vegas, the city has been losing the enormous tax revenues. Further, the old casinos on Fremont are no competition when it comes to family entertainment. Jerde's task was to somehow unite the downtown casinos, while retaining their individuality, and create an attraction which would be powerful enough to keep people coming back, yet not overshadow the real purpose at hand—to gamble.

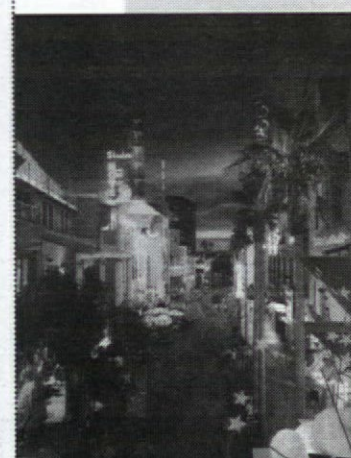
Photos and descriptions are poor substitutes for the Experience. It is a sound and light show of the most high-tech proportions, with subjects from patriotic to pop culture. All of this takes place on what is basically a giant space-frame canopy, which extends over a four-block length of Fremont Street. I don't know if it is Architecture, but it is definitely Entertainment! Further, it seems to have had the desired effect: on a Tuesday night in July (when I was there), there were wall-to-wall people. Many had traveled specifically there by city bus.

The rest of Vegas has always had an entertainment component, for those brief intervals between placing bets. More recently, casinos have focused on creating entire themed environments, self-contained amusement parks which cater not only to the family, but intensify the non-reality of throwing one's money away. If a slot machine is more like a video game, the player becomes less aware that he rarely comes out ahead. Vegas themes have become increasingly competitive and outrageous, and Las Vegas is now considered one of the premier family vacation destinations. Already under construction there is New York, New York (Yates-Silverman/Marnell Corrao Associates) which takes its cue from the 1930's skyline of the Big Apple.

Perhaps the ultimate in themed architecture are Disneyland and Disney World in Florida. Both are certainly controlled environments in which architecture encourages and enhances fantasy, and visitors are entertained by what they experience within the structures. In particular, the MGM-Disney park in Orlando sought a theme which would be a natural connection to movies, and that link was inspired by 1930's Hollywood. Many of the buildings are virtual replicas of real buildings in Hollywood, and it is worth noting that with the architecture, they have recreated the era. The accuracy is startling. Suddenly, what becomes out of place are the camera-toting visitors in shorts and T-shirts. This raises several questions. What is the role of architecture in the revitalization of communities? If people will pay to enter a pretend Hollywood, won't they come to see the real thing? Obviously, with Hollywood Boulevard half under construction, cheap businesses, seedy, and plagued by unsavory habitués, there is little to



Top left: Rendering of Starship Orion Hotel and Casino, Las Vegas by HOK/Studio E.
Above: Day and night views of Fremont Street Experience, The Jerde Partnership.
Below: Universal CityWalk, The Jerde Partnership.



— Mitzi March Mogul is an Architectural Historian, President of the Los Angeles Art Deco Society, and member LA Architect Editorial Board

Below: Backdrop at MGM amusement park, MGM Grand Hotel and Casino in Las Vegas.
Photo courtesy of Mitzi March Mogul

Committee News

Masters of Architecture Lecture Series:

The Walt Disney Company
Form Zero Architectural Books + Gallery
Martin Gelber, FAIA
Los Angeles Institute for Architecture & Humanistic Studies
Pacific Printing on Third Street
Ronnie & Vidal Sassoon
Glen Small, AIA and Jan Mardian
William Taylor
Architecture Studio
University of Southern California
Virgin Atlantic Airways
Los Angeles County Museum of Art

WestWeek/Open House:
DuPont Flooring System
Lutron Electronic Co., Inc.
Shaw/Contract Group
Sitag International, Inc.

ARE Study Seminar Program:
Alba Altmann, AIA
Ed Caruana
Charles Cordero, AIA
Mark DiCecco, AIA
Ihsan Faraj, P.E.
Russell Givens
Michael Hricak, AIA
Michael Kaufman, AIA
George Kelly, AIA
Ernie Marjoram, AIA
The Pacific Design Center
Stephen Perlof, S.E.
Forrest Petersen
Leslie Young, Assoc. AIA

AIA/LA Presents

● **Orientation Night for 1996-97 ARE Seminar Series.** Find out about the computer format changes, test registration procedure and trial-run feedback. Presentation by: **Steve Sands**, Executive Officer and **Betsy Figueria**, Exam Program Analyst of the California State Board of Examiners. :

**Thursday, September 5, 1996
6:00-8:00 pm**
AIA/LA Chapter Office
RSVP to (310) 785-1809.

● **Design Competition for Public Works Committee** meeting schedule for the remainder of 1996 is as follows:

**September 12
October 10
November 14**

For information, contact Alba Altmann, (213) 656-3772.

● **On The Boards** at the studio of Steven Ehrlich Architects featuring a presentation of the firm's recent work including DreamWorks SKG Animation Studio.

**Wednesday, September 18
6:00 - 8:00 p.m.**

RSVP to Chapter Office.

● **For other AIA/LA Committee events** call the Chapter Office

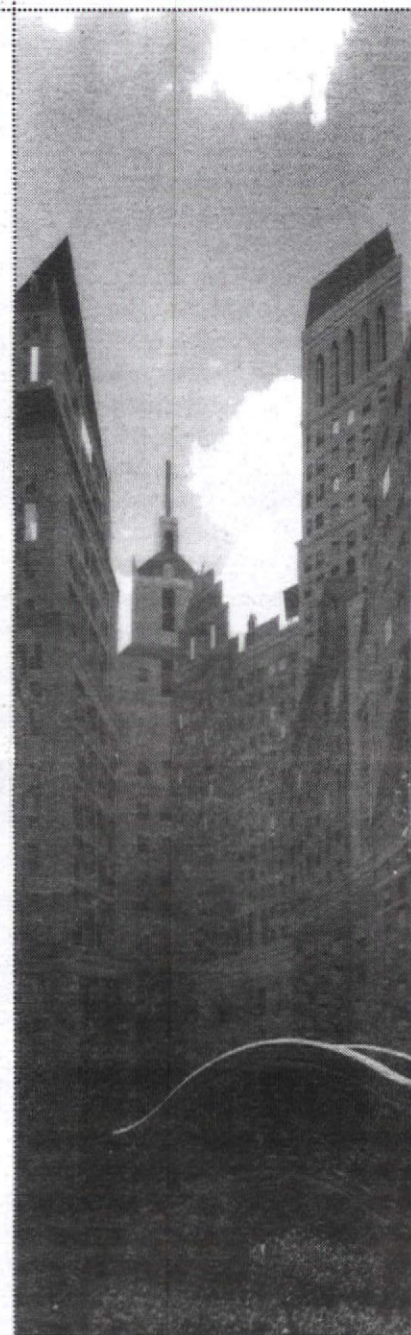
What's My Line?

The following is a helpful list of AIA/LA Chapter Personnel and their Extensions followed by a list of Chapter Services and Programs

AIA/LA Chapter Office Personnel	(310) 785-1809
Nicci Solomons, Executive Director	20
Thomas Mann, Associate Director	21
Maria O'Malley, Membership Director	22
Erin Kennedy, Special Events/Executive Assistant	17
Jina Miyata, Administrative Assistant	10
Rochelle Dynes Mills, Editor-in-Chief, LA Architect	13
Lisa Pound, Ad Sales & Accounting, LA Architect	(818) 884-2909

Chapter Services

Accounting	Nicci
AIA Documents	Jina
Archpages - Chapter Directory	Maria
Architect Referrals	Jina
ARE Prep Classes	Erin
Continuing Education Questions (CEU's)	Tom
Design Competitions	Maria/Erin
Dues and Invoices	Maria
Event Sponsorship	Nicci
Job List and Resume Binders	Jina
LA Architect Ad Sales	Lisa
LA Architect Editorial	Rochelle
LA Architect Subscription Inquiries	Rochelle
Meeting & Event Schedule	Jina
Membership - Info, application, reinstatement	Maria
Office Hours and Location	Jina
Professional Development Seminars	Tom
Rental/Use of Chapter Facilities	Jina
RSVP's for Chapter and Committee Events	Jina
Special Events	Erin
To Schedule a Committee Meeting at the Chapter Office	Jina



1996-97 Architectural Registration Exam Seminars

Part 1 - Written & Oral Sections — Conducted by the AIA/Los Angeles Chapter

No. Date		Division	Topic	AIA Pre-reg'ed price	Non AIA	AIA At the Door price	Non AIA	Time	Instructor
ORT		Sept 5	Orientation	RSVP Mandatory		Free to everyone			6-8pm
1.	Sept 30, Oct 7, 14, 21	Div. D/F	Structural (Gen)	\$35	\$70	\$45	\$80	6-10pm	S. Perlof
2.	Nov 4	Div. E	Structural (Lateral)	\$15	\$30	\$25	\$40	6-10pm	S. Perlof
3.	Nov 18, 25	Div. H	Materials & Methods	\$25	\$50	\$35	\$60	6-10pm	E. Caruana
4.	Dec 9	Div. I	Construction Documents	\$15	\$30	\$25	\$40	5-10pm	W. Amor
5.	Jan 4	Oral	Oral Examination Prep	\$30	\$60	\$40	\$70	8am-noon	W. Amor
6.	Jan 27, Feb 2,10	Div. G	Mech, Elec, Plumbing	\$30	\$60	\$40	\$70	6-10pm	R. Givens, F. Petersen
7.	Feb 24	Codes	Codes & Access Issues	\$15	\$30	\$25	\$40	6-10pm	M. DiCecco
8.	Mar 10	Div. A	Pre-Design	\$15	\$30	\$25	\$40	6-10pm	E. Marjoram

PLEASE NOTE: Seminars will be held in the Pacific Design Center. You will be mailed a confirmation notice once your registration is received. Pre-registration discounts apply to registrations received at least one week prior to the seminar. Part 2 seminars on the Graphic Sections will begin in late Spring 1997. For questions, please call: Erin Kennedy (310) 785-1809 ext. 17.

PRE-REGISTRATION OFFER FOR SEMINAR PACKAGE:

If you pre-register for all of the above seminars (Oral Prep class #5 is optional) at this time, you will receive a \$5.00 discount on each seminar (this applies to AIA members and non-members). The total seminar cost for a pre-registered member would be \$115 (\$140 including the Oral Prep class) and for a non-member, the total seminar cost would be \$265 (\$320 including the Oral Prep class).

Reviews

Plumber's Quick Reference Manual

Tables, Charts, & Calculations

R. Dodge Woodson;
McGraw Hill, \$47.50 pb

I finally found a reference book that makes sense. It has all of those funny conversion factors, definitions and charts that are usually found all over the place and require you to spend countless hours finding exactly what you need. Of course, it tells you all about how to design your plumbing and piping systems too! It has only 268 pages and is a handy 5" x 8" format, easy to slip into your pocket (big pocket). It has some tacky symbols for drafting, but aside from that, it looks like the perfect tool for plumbing system design, installation, testing and checking your MEP drawings as well as a total reference source.

— Donald C. Axon, FAIA

Modern Architecture Since 1900

William J. R. Curtis;
Phaidon/Chronicle,
\$49.95 hc, \$29.95 pb

Third edition of a classic survey that is by far the most comprehensive and intelligible of its kind. Curtis is an ardent and demanding modernist, who wastes no space on architects he considers marginal, but lovingly extols the work of Le Corbusier and other favorites. Most remarkably, he puts the work of contemporary architects into a historical perspective, and brings his story up to date.

— Michael Webb

Drager House: Franklin D. Israel

Aaron Betsky; Phaidon/Chronicle, \$29.95 pb

Our sense of loss at Frank Israel's untimely death is heightened by this large-format monograph on a powerful hillside house in Berkeley, which holds its own among other, less inspired replacements for those destroyed by the devastating fire of 1991. It's one of the architect's first ground-up structures, and one of his finest responses to site and a client's needs. — MW

Living in the Sun

Photographs by Melba Levick;
Chronicle, \$24.95 hc

Coleman Andrews describes the Balearic islands (Majorca, Minorca, Ibiza and Formentera) as "a microcosm of the Mediterranean." Levick lives part-time on the fourth, and her seductive images of vernacular architecture are the product of love and a refined technique. — MW

Under the Sun

Desert Style and Architecture

Text by Suzi Moore,
Photographs by Terrence Moore; Bullfinch Press, \$45 hc

A book of extraordinary beauty and intelligence, in which pictures and text combine to explore unfamiliar examples of how desert dwellers have adapted to climactic extremes. Inspired by Bernard Rudofsky's landmark *Architecture without Architects*, the authors focus on the vernacular of the Sahara, Mexico and the American South-West, before turning to sophisticated Sunbelt houses by contemporary architects who have drawn on that tradition. The vernacular wins, hands-down. — MW

Building Sights

Edited by Ruth Rosenthal and Maggie Toy; Academy Editions, \$50 hc

An illustrated selection of transcripts from an exemplary BBC television series, now in its seventh year, in which intelligent people talk for ten minutes about a favorite building. Highlights include Vaclav Havel on a modernist classic in Prague, Diane Keaton on Wright's Ennis-Brown house, and—stretching the definition of building—Sir Norman Foster on the Boeing 747. This illuminating volume should be mandatory reading for the pea-brained programmers of PBS. — MW

Bullocks Wilshire

Margaret Leslie Davis;
Balcony Press, \$29.95 pb

Another gem from LA's one notable publisher of architectural books. This elegantly produced history of a local landmark adds a lively chapter to the story of LA's evolution from cowtown to metropolis. Ravishing period photographs illustrate the city's high aspirations in the boom years of the 1920s. Happily, this tower of commerce has a new

role as the Southwestern University School of Law, after being vandalized by Macy's, and is being imaginatively adapted by Ronald A. Altoon FAIA of Altoon & Porter. — MW

Designing Modernity

The Arts of Reform and Persuasion 1885-1945

Edited by Wendy Kaplan;
Thames & Hudson, \$60 hc

A companion volume and catalogue to a must-see exhibition of 285 objects (currently at the LA County Museum of Art) which chart the evolution of modernism. The furniture, posters, and decorative objects shown here comprise a tiny fragment of the collection assembled by Mitchell Wolfson Jr., now being shown in rotating exhibits at The Wolfsonian in Miami Beach. Ten scholarly essays explore alternative traditions of modernism and its exploitation by democracies and dictatorships in the 1930s.

— MW

Lily Reich Designer

Matilda McQuaid; Abrams,
\$16.95 pb

Another catalogue/companion—to a modest but revealing exhibition at New York's Museum of Modern Art. It charts the career of a notable designer of furniture, textiles, clothing and exhibitions, who collaborated with Mies van der Rohe, and was overshadowed by that giant of modernism, much as Charlotte Perriand was overwhelmed by Le Corbusier. — MW

Gordon Cullen: Visions of Urban Design

David Gosling;
Academy Editions, \$70 hc

For 60 years (1934-94) Cullen was the conscience of urbanism in Britain, exciting admiration worldwide for his sketches of the townscape in the *Architectural Review* and other publications. Like David Hockney, he was born in Bradford (in 1914) and had a precocious gift as an artist. His sketches have a timeless beauty and humanity, which show a world that might have been but almost never was. — MW

Barragán: The Complete Works

Princeton Architectural Press,
\$60 hc

Barragán is best-known for a handful of buildings that are repeatedly illustrated in colors that seem to vibrate on the page. Here they are again, alongside a much greater volume of early work and unrealized projects that create a context for the familiar masterpieces. This is a handsomely produced symposium of essays and photographs, sketches and plans that increases our admiration for one of the giants of modern architecture. — MW

Eric Owen Moss: Buildings & Projects 2

Rob Wellington Quigley; Rizzoli International, \$60 hc, \$40 pb

Handsome monographs on two major southern California architects. The Lawson-Westen house and projects for developer Frederick Smith emerge as the strongest of Moss's arcane endeavors. Quigley's work is less cerebral and more relaxed: a series of inventive variations on the regional vernacular. — MW

The Glasshouse

John Hix; Phaidon, \$69.95 hc

Long before the Crystal Cathedral in Garden Grove there was the Great Palm House at Kew, the Crystal Palace in London, and other triumphs of Victorian engineering, which are ably chronicled in this erudite and sumptuous volume. Future editions should omit the feeble addendum. — MW

Hopkins

Colin Davies; Phaidon,
\$69.95 hc, \$39.95 pb

British architect Michael Hopkins has been lumped together with Norman Foster, Richard Rogers, and Nicholas Grimshaw as a high tech master who built on the innovations of Victorian engineers. Recently he has moved away from the taut elegance of steel and glass, winning acclaim for the new Glyndebourne Theater, his proposed expansion of Parliament, and his confident use of brick and airy canopies — MW

LA Architect is soliciting critiques of Southland projects for the Reviews section. Call (310) 785-1813.

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People+Projects

Essay

Chapter Angels

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Who's Doing It

Hodgetts + Fung Design Associates has been commissioned to design a 6500 sq. ft. television broadcasting facility for E! Entertainment Television in Orlando, Florida. Additionally, the firm is responsible for the installation design of "Art and Film" currently showing at the Geffen Contemporary Museum downtown and has been awarded I.D. Magazine's Best of Category in Environments for the project, "Sun Power: No More Daisy" in their Annual Design Review competition... Gensler Architecture, Design & Planning Worldwide to design new headquarters for QVC, Inc. in West Chester Pennsylvania. Gensler's Los Angeles and New York offices will work together on the 550,000 sq. ft. adaptive reuse project. Gensler was named the leading international firm this year by World Architecture magazine... Dworsky Associates has named Mehrdad Yazdani Director of Design... The Los Angeles office of Langdon Wilson Architecture Planning Interiors has promoted Niall Kelly, AIA to Associate Partner and Douglas Gardner, AIA to Associate... Two Santa Monica College alumnae, Amy DeVault (Amy De Vault Interior Design) and intern Gina Marra (Sanna Pollanen of Designership) were featured designers in this year's Pasadena Showcase House... Lewis & Associates won first place honors for the best local public relations program of 1995 in the Southern California Journalism Awards sponsored by the Los Angeles Press Club for its campaign for client, Altoon & Porter... Nancy Levin has been promoted to Principal in the Los Angeles office of Interior Architects, Inc. (IA)... Jay B. Boothe, AIA, has been appointed principal at Brayton & Hughes Design Studio... Concepts 4, Inc. has been awarded the design contract for an \$8-million renovation of the Westin Bonaventure Hotel in downtown Los Angeles... MOCA's Temporary Contemporary Museum has been renamed The Geffen Contemporary in recognition of the \$5-million gift from The David Geffen Foundation in support of the museum's current endowment drive... ●

Considering [Themed] Architecture

by Nina B. Lesser

"Modern architects have worked to keep formal and social concerns separate rather than together. In dismissing Levittown, Modern architects, who have characteristically promoted the role of social sciences in architecture, reject whole sets of dominant social patterns because they do not like the architectural consequences of those patterns. These architects reject the very heterogeneity of our society that makes the social sciences relevant to architecture in the first place."

Venturi, Scott-Brown and Izenour, *Learning From Las Vegas*, MIT Press, 1985, p.154.

Themed architecture is a legitimate heir to the debate proposed by Venturi above. It has been difficult for architects to access and engage themed architecture both from an aesthetic and critical standpoint. Essential to the critical assessment of, and participation in themed architecture is the understanding that it has consciously limited claims to an authentic artifact. The critique is, however, a participant in established systems of architectural discourse and analysis. Themed projects must be considered as sympathetic to social constructs of middle America, which Venturi et al. defend, combined with systems of consumption which conceived the contemporary themed typologies. Themed architecture's claim is not to the pure democratic notions of public space, but to the hyper-reality, privatization and commodification of the built realm. This themed version of buildings, streets and towns suggests a discourse familiar to architecture, but within the framework of cultural icons and typologies about which architects feel a certain discomfort and have been, not unwillingly, largely excluded. In order to begin to facilitate the analysis of these projects, this essay will demonstrate one way to explore complexities and contradictions inherent in themed architecture through an analytical method familiar to architecture.

Questions concerning the relationship and contradiction between imitation and invention are raised throughout architectural history, but gain tension in the context of themed architecture. Imitation implies mimicry of rules either gleaned from historical process or forms of contemporary culture and artifacts. Although imitation is often understood as an undesirable quality, invention implies a positive creative form or process which is original. There is a perceived disavowal of the negative associations with the term "imitation" in themed projects. In fact, imitation is often taken to levels of parroting which are difficult to include into modern criticism. The objects become architecturally significant only when seen in the context of their precise theme. The combination of these two concepts is often manifest in themed projects which are typically balancing a desire for historical re-creation with a contemporary desire for a constructed environment which amuses, educates and sells. The architecture produced provokes the users and observers and pushes, often ironically, associations and meanings. The conceptions of imitation and invention also suggest issues of historicism which are entirely appropriate to the consideration of contemporary themed typologies.

An historical example of the accomplished recombining of these notions and, possibly an ancestor to some architectural ideas embodied in themed projects, can be observed in the Palazzo del Te designed by Giulio Romano circa 1525 - 35. In this project, Romano interprets familiar prescribed architectural elements such as columns, capitals and entablatures whose aspect and ordering is expected to follow an established system. He reinvents the elements and patterns in many ways including breaking entablatures, reorganizing established ordering systems and twisting columns and building parts in innovative ways. As a result, he challenges their meanings, openly questions the original prescriptions and associations rooted in Renaissance classicism, while concurrently inventing a new process and aesthetic. The palazzo typology, as a symbol of wealth and power, underlines the political aspect of the critique

embodied in the architecture. It is through the discontinuity and surprising juxtapositions that Romano's architecture undermines its predecessors and gains its own power and significance in architecture's historical narrative.

When examining themed projects as mannerist in nature, one finds that they are convincingly rooted in architectural history and tradition and participate in the continuing architectural discussion. The process of undermining formulas would be familiar to someone like Romano whereas the specific character of the challenged method is of a contemporary nature. Encouraging the subjectification of people in exotic and unfamiliar

surroundings as well as reinterpreting familiar objects and locations is at the core of historical architectural method and is relevant to the analysis of contemporary themed architecture. Through the discussion of the seemingly discrepant concepts of imitation and invention, one begins to discover that there is a pertinent discussion of themed architecture which can be accessed through traditional means. — **Nina B. Lesser** is a partner in Sheng and Lesser Studio and has taught design and theory at Woodbury, UCLA, USC and SCI-Arc.

AFLA Child Care Centers Tour

The Architectural Foundation of Los Angeles (AFLA) is sponsoring a guided tour by the multi-disciplinary Los Angeles design firm, Rios Associates, Inc. The tour will feature two of the firm's award winning Child Care Centers: Warner Bros. Children's Center and MCA/Universal Child Care Center.

The tour will take place Saturday, September 21, 1996 at 10:30 a.m. Reservations must be made by September 13. For ticket information, call Luis at (213) 389-6490.

Are there People + Projects L.A. Architect should know about? Tell us about them! (310) 785-1813.

AIA LA

American Institute of Architects, Los Angeles Chapter

Theme-addict

Earlier this Summer I spent a day hosting a group of architects and designers in Chicago while they reviewed this year's entries in AIA/LA's first annual Interior Architecture and Design Awards. As is often the case with jurors from other parts of the country, their comments eventually lead to a discussion of what the design community, at a national level, expects from Los Angeles.

They all look for projects that serve as catalysts to provoke others to practice at a high level, in terms of idea based work. To them, an awards program from LA should provide leadership and direction; a glimpse into what others can expect. They want to see projects that take risks and successfully resolve issues and fresh points of view.

Why is the expectation of work from here so high?

We have always embraced the experimental and the innovative while attracting forward thinking individuals from around the world, who serve both as clients and designers. Our Chicago jury envied the opportunities that clients in Los Angeles give architects. There are, however, a few misconceptions as to who these clients are. Who is willing to question traditional methods and forms, take prudent risks and open-mindedly approach spatial opportunities?

There seems to be general belief that because Los Angeles is the home of a vast array of entertainment talent, products and venues, it's this industry that provides the fuel that powers the architectural work that our colleagues around the world have come to expect from our city.

However, to many who practice here, the following sounds all too familiar:

A successful executive, wearing the latest fashion, driving a European luxury car, all the while picking up voice mail messages on a cellular phone, pushes the button on the garage door opener and drives 2 tons of state of the art German engineering into a 3 car, faux adobe garage attached to a 2 story "authentic" Southwest style home. Or Tudor. Or Whatever.

I understand the need for comfort, and meaning, and memory, and place. I do not understand the need for stylistic "themes." Work that is evocative and referential stands comfortably next to examples of building throughout history. I find "instant history" a problem.

If we are looking to legitimize our current lifestyles by playing out our daily activities on a stage based on fragments of an imagined past that in some way makes us feel "at home" (although I'm surprised at how many of us were apparently raised by the Hopi) then why do we borrow someone else's history?

Our colleagues in Chicago are correct, there are perhaps more clients here interested in fresh ideas. But it is simplistic to think that producing impressive special effects, a great script, or giving the green light to a film project translates into an appreciation of the built environment. "High concept" is best left to the big and little screen.

The real heroes are those all too few lovers of buildings, amateur scholars and true fans of architecture and design that consider working with an architect, not as a necessary and unpleasant task, but as a once in a lifetime opportunity to explore possibilities and shape spaces in which they will live and work. Those willing to go through the process without specific preconceived images are rewarded with places that are uniquely theirs, yet previously not imagined. Not a set, not a "themed" project, not a scripted community, but genuine work that contributes to, speaks to, and reflects a people in a particular place and time.

— Michael Hricak, AIA
President, AIA/LA

Making Connections

AIA/LA and the Public

AIA/LA has been contacted by a publisher interested in architect designed residential remodeling/house addition projects. If you have a project(s) you believe is of interest, please submit 5 to 10 slides, appropriate drawings, project information (location, size, materials, costs, etc.) and a brief project description for consideration c/o the Chapter Office. This

publisher is gearing this on-going feature towards the general readership, (read: clients), so it's a great way to get your work extensive coverage. Keep the submittal simple and concentrate on telling a story. These packages will not be returned. You will be informed prior to any publication for the usual credits and releases. We look forward to seeing your work!

AIA/LA and the Schools

The Chapter, by a vote of the Board, has extended invitations to the deans of the five local schools of architecture and to the presidents of the AIAS (student) Chapters, to serve as ex officio members of the AIA/LA Board of Directors. USC School of Architecture, Dean Timme and representatives from USC have attended. As of June, Woodbury University, Cal Poly Pomona and Otis have expressed interest. UCLA and SCI-Arc have yet to respond.

AIA/LA and the Los Angeles Times

Through our communication consultants, Casey and Sayre, the Chapter, along with USC School of Architecture, SCI-Arc and the USC Architectural Guild have recently met with The Times to discuss the possibility of wider coverage of issues that concern our built environment. We were pleased to learn that The Times is actively looking for an architectural critic. We also expressed our appreciation for the fine work that Larry Gordon has been doing with his coverage of the St. Vibiana's Cathedral story.

Chapter Elections 1997

The Chapter Nominations Committee is pleased to announce the names of the following persons in nominations for the following terms beginning January 1997:

Robert Newsom, AIA
Vice President
Cynthia Mabius, AIA
Treasurer (2 year position)
Gary Dempster, AIA;
Bob Figueroa, AIA;
Helena Jubany, AIA;
Allyne Winderman, AIA
Board Directors
(2 year position,
3 positions open)

Jim Black, AIA;
Mark DiCecco, AIA;
Michael Kaufman, AIA;
Carl Meyer, AIA
AIA/CC Delegates (2 year position, 1 position open)

Those nominees who are selected will join the following Chapter officers beginning January, 1997:

Ted Tokio Tanaka, FAIA
President
Bernard Altman, AIA
Secretary (second year)
Michael Lehrer, AIA,
Robert Nasraway, AIA
Steven Converse, AIA
Board Directors (second year)
Ildiko Choy, AIA
Board member (second year, replacing position vacated by Michael Pride-Wells)
Michael Hricak, AIA
Past President Board (one year)
Director Gordon Park, AIA
AIA/CC Delegate (second year)
Merry Norris, Hon. AIA
Public Member (second year)

Chapter Architect Members in good standing have three weeks from the date of this publication to submit additional names in nomination for any of the open offices. Each such nomination must be in writing and must be seconded by four (4) Chapter Architect Members in good standing. Each nominee must have agreed to serve, if elected. Letters of nomination must be received no later than Friday, September 27, 1996 at 2:00 p.m., and should be addressed to:

Ted Tokio Tanaka, FAIA
Chair of Nominations Committee, AIA/LA
8687 Melrose Avenue
Suite M3
Los Angeles
CA 90069-5071

Nominations Committee:
Michael Hricak, AIA
Seraphima Lamb, AIA
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Editorial

Opinion

Left: Conference Room,
f/x Network Corporate Headquarters
Right: Interiors, f/x Network
Corporate Headquarters



Letters to the Editor

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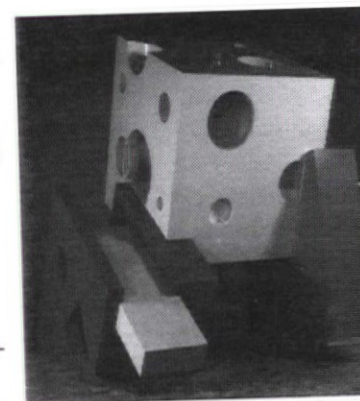
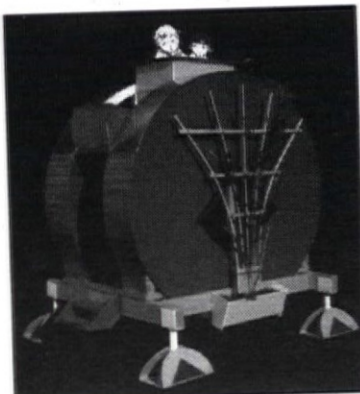
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Themed Out

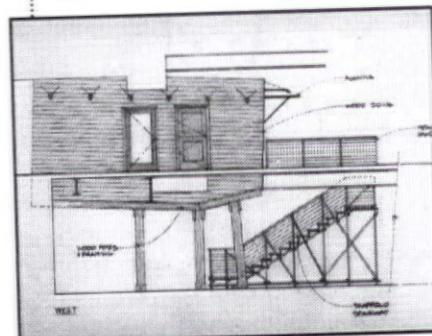
Several months ago I got a phone call from a reader who was interested in having L.A. Architect cover the architectural merits of "Jurassic Park - the Ride." Now I'm as open-minded as the next guy, but really! Like many, I can't help but question such overt gestures of "architectural" expression. Never-the-less, I agreed to delve beneath the kitsch and search for truths within themed architecture.

Themed architecture brings to mind hot dog shaped eateries where architecture and theme are inseparable. Another example is Frank Gehry's Chiat Day/Mojo project where the signature binoculars offer immediate recognition to a building which may otherwise go unnoticed. Themes often transform architecture into icons and create an architectural language understandable to the consumer who is traditionally lost in the esoteric archi-babble used by critics and those in the know when describing architecture. However, if the only rationale behind thematic architecture is to create pop icons, then I, like many purists, must quickly dismiss it.

Los Angeles provides the perfect backdrop for architectural fantasy: great historical architecture interspersed with Hollywood imagery and beautiful weather. But there is a sound economic basis to support thematic architecture: the public responds to it. Shoppers gravitate and linger in spaces that are engaging, provocative and entertaining. The same goes for restaurants, plazas, and theme parks....Deliberate design translates into greater competitiveness in the marketplace, and when there is a recognizable, positive economic result, proliferation is inevitable. The opportunity for architecture to become a key element in



Top: "Roundhouse." Architect: Jerry Braude Design Office
Contractor: Morley Construction, Co.
Courtesy Architects for Shelter
Bottom: "Pop." Architect: Kanner Architects, Contractor: Linden Associates
Both Photos: Tom Bonner, Courtesy of Architects for Shelter
Left: Elevation of "Lifeguard" Station, Phase II; f/x Network Corporate Headquarters; Fernau & Hartman • Architects



the evolution of this city has never been greater. It reaches far beyond roaring dinosaurs and high-end, yuppie shopping centers, and permeates the workplace, the home, the mind.

Take the new corporate offices of f/x Networks in Century City. The Bay Area firm, Fernau & Hartman • Architects, was asked to create a more enjoyable and efficient work environment for all f/x employees, and to dispense with the typical office hierarchy and workstation layout. The solution was to play on a California theme: the beach—complete with "surfboards" for reception desks and wood "plank life-guard stations" which house typical office functions. Both the client and the architect benefitted from creative expression. Does the architect who participates in such thematic mimicry sell out? No matter. Management at f/x Network notes that morale and creativity are up as a direct result of the design. That equals success: clients see architecture as meeting their needs—physical and emotional.

Is Jurassic the Park Ride architecture? By my analysis, it is not. The challenge is to use themes to intensify architecture, not exploit it.

— Rochelle Dynes Mills, Editor-in-Chief

I welcome your suggestions for Editorial Content

Expert Witness

I have known Morrey Verger for almost fifty years and have great respect for him, however, the referenced article [March, 1996] authored by him has many errors and misleading statements as follows:

Statement: "If architects did not clean up our act, others would do it for us."

Comment: This is in contradiction to his later statement, "Expert witness does not advance position." The AIA Handbook states: "The architect participates (expert-witness) as a professional rather than a partisan." To "...clean up our own act..." is a definite position and partisan.

Statement: "...accepted normal standard of care."

Comment: There is no such thing as "normal". The correct definition is a "standard of care." Reasonable care is described in the AIA Handbook as follows: "An architect is required to do what a reasonably prudent architect would do in the same community and in the same time frame, given the same or similar facts and circumstances."

Statement: "...proper functioning..."

Comment: "Proper," is a nebulous or hazy description. To, "function for its intended use," is a clear description which an expert witness can evaluate.

Statement: "Details must be complete."

Comment: "Complete" is again nebulous. The AIA discourages the use of words such as "complete," or "as required," and prefers, "details to fix and describe."

Statement: "...carefully coordinated..."

Comment: The statement is an oxymoron since the word "coordinated" means in proper order and reference. In architecture, drawings (documents) are either coordinated or not coordinated. Coordination cannot be partial, or haphazard.

Statement: "...verify that the work conforms to the documents."

Comment: On a majority of projects this is an impossible task beyond the scope of services. The architect is only required "to determine in general if the Work is being performed in a manner when completed will be in

general conformance to the Documents."

In conclusion, I recommend that all architects study *The Architect's Handbook of Professional Practice* as prepared by the AIA and in reference to architect expert witness services, the chapter titled, "Architects and the Law."

Yours very truly,
William Krisel, AIA-E

Compensation for Becoming Professionals

This is probably an issue that most, if not all, architectural interns have thought about:

Why are architectural interns subjected to paying for a licensing exam that is so expensive and difficult, but is not financially supported by their employer? It is infuriating that the computerized architectural licensing exam will now cost even "substantially higher" than before. As an intern, one does not make nearly enough to be able to pay for the exams, examination materials, and seminars. In addition, most firms do not pay for the time one takes off in order to take the exams. So the cycle begins with one struggling to make a living, working overtime hours that are usually not only unpaid but expected, and then trying to study for licensing exams that most can only afford to take in segments. Most firms do not even provide study materials. The licensing experience is seen as simply an individual quest, although it benefits the profession tremendously. It is a ridiculous and self-defeating circle that must be broken.

This is not to disregard those firms, however small they are, that do provide some sort of support for architectural interns—be it in the form of monetary compensation or simply comp time for studying and taking the exams. My hats off to them. But it is not enough that just some firms do that. I strongly feel this is an issue that the AIA should tackle, as much as it has started to do so with the Intern Development Program, to better the profession from the ground up.

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L.A. Architect

L.A. City Council Reviews Historic Designation Process

In late June, Councilman Nate Holden authored a motion in the Los Angeles City Council which, if implemented, would require an EIR before any structure could be nominated as a Cultural Historic Landmark. The reason behind this requirement is that, presently, any action to delete a facility from the city's list of Historic-Cultural Monuments would require an EIR. "If this is the case," argues Holden, "then it would be equally appropriate to impose the same requirement on an action to include a facility on the list." The motion was seconded by Councilman Mark Ridley-Thomas. After a postponement, and without taking any public comment, the motion was referred to the Arts, Health, and Humanities Committee chaired by Councilwoman Rita Walters and which includes Joel Wachs and Richard Alarcon.

If passed, such a motion will be the death knell for historic landmark designation in Los Angeles. Although it is unclear who would pay for the EIR, the results would be the same: If responsibility falls upon the property owner or designator, the prohibitive cost of an environmental impact study would deter any interest in designation, and would certainly exclude low-income families or individuals who live in historic areas. If studies are to be performed by an agency such as the CRA, people would be forced to accept its conclusions, regardless of the agency's political influences or lack of appreciation for a given style or district.

It seems clear that this motion is a reaction to several recent high-profile preservation issues, notably St. Vibiana's Cathedral and Chester Place. Both issues have pitted the Catholic Church against communities, and in both cases, city officials have disregarded their constituents, as well as established legal process, and sided with the Catholic Church. Officials seem intent upon creating as many obstacles to preservation and the landmark designation process as the law will allow.

The issue was debated by the Arts, Health, and Humanities Committee on July 22, 1996. Following the statements of several noted members of the preservation community, Chair Rita Walters let loose with a series of violent statements, specifically directed toward the Los Angeles Conservancy, but inclusive of all preservation proponents. She made no secret of the fact that her fury was based on the situation involving St. Vibiana's. Although it was pointed out to her by her colleagues, Alarcon and Wachs, that the passage of this motion would have no effect on the outcome of that issue, she was determined to "punish" preservationists for what she called "their arrogance."

It was pointed out by various speakers that Los Angeles has one of the weakest preservation ordinances, to which Walters replied, "I'd hate to see a city with a stronger ordinance than this!" She said, "I'm very interested in seeing this passed. We should leave a property owner in control of his or her own property."

Alarcon and Wachs were both voices of reason. Alarcon stated, "I believe the process was abused (re: St. Vibiana's), but I can't take a stance in which we upset the apple cart. (Passing the motion) won't save any facility of historic preservation in this city if we do this. And I'm a Catholic!" Mr. Wachs took a similar position, saying "Determination and declaration are two different things. We have a process and criteria for determining whether something is worthy of designation." Wachs suggested that the committee "receive and file" the motion, but Walters refused to entertain the motion.

The committee did agree to review the city's historic preservation ordinance. Al Nodal, General Manager of the Cultural Affairs Department, was directed to organize a meeting to include representatives from Planning, Building and Safety, and the City Attorney. Councilwoman Walters stated that she wants to review the process to "make it fair. Fair to me means giving property owners a lot more say-so." — **Mitzi March Mogul**

Assembly Bill to Exempt Religious Structures

In a related matter, Assemblyman Louis Caldera and Brulte, and State Senator Polanco have authored and introduced Assembly Bill 1056, which would amend Section 5028 of the Public Resources Code. Existing law prohibits any structure that has been damaged due to natural disaster, and that is listed on the National, California, or local registers of historic places, from being demolished or significantly altered (excepting restoration to preserve or enhance its historic value) unless the structure presents an imminent threat or unless permission is granted by the State Office of Historic Preservation. The bill would specifically exempt religious structures from these regulations. It is also stated in the Legislative Counsel's Digest that, "This bill would exempt from those provisions any structure that is located in the Downtown Central Business District/Redevelopment Project Area... if the structure has been declared to be a public nuisance by the Los Angeles Department of Building and Safety during the period from January 1, 1996 to July 31, 1996."

This means that the actions taken by the City in order to assist the Catholic Archdiocese to demolish St. Vibiana's Cathedral would no longer be outside established boundaries, but a matter of State Law. It could be interpreted to include other buildings of historic

or architectural merit in the downtown area, further endangering historic preservation in the downtown core. The amendment further states, "...religious structure means a church, temple, synagogue, mosque or other house of religious worship that was constructed for, and is, or most recently was, principally used for religious worship." Thus any structure purchased by a religious order and used for religious practice would be exempt from the regulations set forth in the Public Resources Code.

A fact-finding hearing conducted by Senator Tom Hayden raised many questions about the sequence of events which led up to the peremptory removal of the Cathedral's spire. Because it was an informal forum and no one was under oath, representatives of the Archdiocese were not required to answer questions which they deemed confidential, and many of their remarks sounded like veiled threats.

As with the City Council motion, this bill is an attempt to subvert established codes and procedures in order to satisfy the demands of one entity. The bill was referred to the Senate Committee on Natural Resources and Wildlife. On July 10, 1996 it failed passage in that committee, however, reconsideration was granted. There is a current effort to attach it as a rider to another bill. — **MMM**

AIA/LA Hosts Architect Kisho Kurokawa

The Masters of Architecture Lecture Series 1996, presented by AIA/LA and the Los Angeles County Museum of Art, begins the Autumn season with internationally renowned architect, Kisho Kurokawa, Hon. FAIA, Hon. FRIBA. Mr. Kurokawa, a founder of the Metabolist Movement in 1960, has garnered several awards and gold medals including the Academy of Architecture and the Commandeur de l'Ordre du Lion de Finlande from the Finnish Government. His projects are located in over 20 countries.

Hear Kurokawa speak 6:30 p.m. Thursday, September 12, 1996 in the Museum's Bing Theater. For information, call (310) 785-1809.

Rem Koolhaas + MCA

MCA/Universal recently announced the hiring of architect Rem Koolhaas as Master Planner for MCA's 415-acre site in Universal City. Koolhaas will also explore options for providing additional office space on the studio lot. A statement released by Corporate Communications and Public Affairs at MCA/Universal noted, "Koolhaas' involvement with future MCA projects will reinforce the company's commitment to creativity and innovation."

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